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THE *Hollywood* REPORTER

SEPTEMBER 6, 2014 | TORONTO | No2
THR.COM/TORONTO

TORONTO WEATHER AND HIGH TEMPS
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TOMORROW 75° F 24° C

RADIUS TAKES N. AMERICAN RIGHTS TO 5 YEARS

By Tatiana Siegel

In one of the first acquisitions announced in Toronto, Radius scooped up North American rights to **Anna Kendrick**-starrer *The Last 5 Years*.

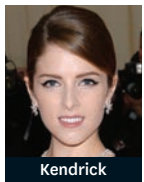
Richard LaGravenese directed the adaptation of the 2002 off-Broadway musical by Tony-winning composer-lyricist **Jason Robert Brown**.

Jeremy Jordan (*Smash*) also stars. The move comes two days before the film makes its world premiere Sept. 7 at the Ryerson

CONTINUED ON PAGE 2



Kristen Wiig signed autographs for fans at the Sept. 5 world premiere of her film *Welcome to Me*.



Kendrick

Elton Biopic Appears to Stall

By Scott Roxborough

Production on *Rocketman*, the **Elton John** biopic starring **Tom Hardy** as the pop-music icon, appears to have been pushed back. The project, one of the hottest titles at last year's American Film Market, was set to begin shooting this fall for a possible 2015 release via Focus Features but sources tell *THR* the shoot has been put on hold.

"It has just vanished [from the schedule]," a source familiar with the project tells *THR*. Emails to Focus Features and the film's production company Rocket Pictures asking for comment were not returned in time for publication.

The reasons for the delay are unclear but production holdups, even on big budget titles with A-list talent, have become all too common in the indie business. *Passengers*, the would-be sci-fi

CONTINUED ON PAGE 2

Missing: Awards Season Sizzle

Cameron Bailey's decree that no Telluride films screen during Toronto's first four days lead to a buzz-free first weekend. Says one buyer: 'I've never seen anything like it' By Tatiana Siegel

In a departure from recent Toronto Film Festivals, opening weekend is shaping up to be a somewhat muted affair.

Last year, three major Oscar contenders, *12 Years a Slave*, *Gravity* and *Dallas Buyers Club*, played during the first few days, creating a frenzied weekend. And in 2012, *Argo* and *Silver Linings Playbook* bowed on the Friday and Saturday, respectively. But this year, the only film with awards-season cachet bowing before Monday is arguably **Jason Reitman's** *Men, Women & Children*, which makes its world premiere Saturday at the Ryerson Theatre.

Longtime festival attendees say there's little doubt that TIFF director **Cameron Bailey's** anti-Telluride policy is having a chilling effect on the Oscar prowess of the first days. The new edict bars films that already have bowed at the Telluride Film Festival from screening in the first four days of TIFF, pushing heavies like **Benedict Cumberbatch's** *The Imitation Game* and **Reese Witherspoon's** *Wild* out of the weekend. As a result, the must-see vibe of past opening days has been replaced by the feeling of a dress rehearsal.

But Bailey counters the notion that Toronto 2014 isn't an Oscar launch pad. "Since it's only Friday, that means most of the first weekend's films haven't

yet been seen." Furthermore, he adds, "We've certainly observed the interest in awards among some members of the media, but that's never been our focus."

David Dobkin, director of the opening-night film, *The Judge*, addressed the Telluride controversy in a thinly veiled remark before his film kicked off the festival Sept. 4, calling TIFF a place where "a world premiere is a world premiere." Though Warner Bros. has hopes that *Judge* stars **Robert Downey Jr.** and **Robert Duvall** will be in the Oscar mix, the film itself is not expected to be a best-picture contender.

The ripple effect of the festival's back-loaded lineup could even be felt in the domestic acquisitions marketplace. "There's a huge hole Friday," says one buyer. "There is nothing on my schedule between 8:45 a.m. and 6 p.m."

In fact, the anti-Telluride rule has resulted in an unprecedented number of private buyers screenings sanctioned by the festival. Because the first weekend is relatively quiet, sales agents are using the opportunity to present to distributors movies that aren't playing until later in the second week (many acquisition executives will be gone by Wednesday). For example, **Chris Evans'** directorial debut *Before We Go*

CONTINUED ON PAGE 2

THR HEAT INDEX



ETHAN HAWKE

The actor-director is earning raves for his work both behind the camera (his documentary *Seymour: An Introduction* screens Sept. 10) and in front, as a troubled drone pilot in *Good Kill*.



KEVIN TSUJIHARA

In a case of unfortunate timing, the Warner Bros. CEO's email announcing widespread layoffs arrives just as the opening-night screening of the studio's *The Judge* gets underway at Roy Thompson Hall.

KNOW YOUR DEALMAKER



Xavier Marchand
Film Production Head, eOne Films

Toronto kicked off with Relativity paying just under \$2 million for U.S. distribution rights to *The Woman in Black 2*, the sequel to the box-office hit that Marchand brought with him to eOne from Alliance. The first film, starring **Daniel Radcliffe**, earned north of \$127 million worldwide in 2012.

MEANWHILE, IN THE REAL WORLD...

Former Paramount exec **Josh Greenstein** is in talks to replace **Jeff Blake** as president of worldwide marketing and distribution at Sony Pictures Entertainment.

AMC has given a pilot order to *Walking Dead*'s untitled companion series from creator **Robert Kirkman** and producers **Gale Anne Hurd** and **Dave Alpert**, to begin production later this year.

China's ecommerce giant Alibaba, which in July signed a deal with Lionsgate to stream its film and TV properties, announced a share price of between \$60 and \$66 for its upcoming U.S. IPO, a deal expected to raise as much as \$24 billion.

5 Years

CONTINUED FROM PAGE 1

Theatre. The film's two stars are veterans of the musical genre. Kendrick received a Tony nomination for *High Society* and starred in *Pitch Perfect* and its upcoming sequel as well as **Rob Marshall's** *Into the Woods*. Jordan is known for his stage roles in *Newsies* and the Broadway-bound *Finding Neverland*.

The Last 5 Years was produced by **Lauren Versel** of Lucky Monkey Pictures, **Kurt Deutsch** of Sh-K-Boom Records and **Janet Brenner**.

The musical chronicles a love affair and marriage taking place over a five-year period. Jamie (Jordan) is a talented up-and-coming novelist who falls in love with Cathy (Kendrick), a struggling actress. Their story is told almost entirely through song, with Cathy's storyline beginning at the end of their marriage and moving backward in time to the beginning of their love affair, and Jamie's starting at the beginning of their affair and moving forward to the end of their marriage.

Radius is planning a Valentine's Day 2015 release.

"[The film] has been one of the greatest creative experiences I've ever had," said LaGravenese. "Working in the independent film world with such extraordinary talent gave me the freedom to make the movie I wanted." **THR**

Missing Sizzle

CONTINUED FROM PAGE 1

screened Sept. 5 and will junket during opening weekend even though it won't hold its world premiere until Sept. 12. Ditto for **Tobey Maguire's** *Bobby Fischer* pic *Pawn Sacrifice*, which won't officially debut until Sept. 11.

"I've never seen anything like it," says another buyer.

Whether it affects the eventual prices is still to be determined.

"It's hard to say ahead of the actual market," says A24's **Noah Sacco**. "How the films are spread across different festivals doesn't really matter at the end of the day. The volume of what is available to purchase in the marketplace is what drives the marketplace more so than when they premiere."

— PAMELA MCCLINTOCK AND ETAN VLESSING CONTRIBUTED TO THIS REPORT.



Maguire in *Pawn Sacrifice*

Elton Biopic

CONTINUED FROM PAGE 1

tentpole starring **Keanu Reeves**, was snapped up by The Weinstein Co. last year in one of the biggest deals of the Cannes market. The project was set to start shooting at Studio Babelsberg outside Berlin earlier this year, but the film fell apart when co-star **Rachel McAdams** abruptly dropped out. TWC pulled out and *Passengers'* future remains unclear.

Production delays also plagued **Natalie Portman**-starrer *Jane Got a Gun*. The Western, another TWC project (the Weinsteins teamed with Relativity to handle U.S. distribution), looked set for disaster after director **Lynne Ramsay** walked off set and the project underwent numerous cast changes. **Michael Fassbender** dropped out, **Jude Law** and **Bradley Cooper** signed on and then subsequently left. **Gavin O'Connor** is now directing, with plans for the film to be released in February.

"It is happening a lot lately," one major European buyer tells **THR**. "Producers are finding it harder to close financing on big films."

Problems with the presales market are a major reason; ongoing economic malaise in Europe has made buyers wary and less willing to put down big money based solely on a script. Another issue is the dearth of top talent able to open a film theatrically around the world. But whatever the reasons, delays on high-profile projects can only add further uncertainty to an already jittery indie industry. **THR**



Murray

BILL MURRAY WEARS RED AND DOESN'T 'GIVE A DAMN' AT RARE Q&A

By Pamela McClintock

How did **Bill Murray** celebrate Bill Murray Day? He stayed inside his hotel room to avoid the sticky weather. "I think seven different people came up to me and said, 'It's real humid and it's going to get even more humid,'" the actor quipped in his best Canadian accent during a Sept. 5 Q&A following a special screening of *Ghostbusters*.

The festival, working in concert with The Weinstein Co., declared Sept. 5 Bill Murray Day, timed to the world premiere of his new movie, *St. Vincent*.

Murray is one of Hollywood's most eccentric characters and he didn't disappoint fans, attending the Q&A in red pants, a gray trapper hat and a blue plaid shirt. He was flanked by two longtime collaborators, *Ghostbusters* director **Ivan Reitman** and *Scrooged* screenwriter **Mitch Glazer**. This year marks the 30th anniversary of *Ghostbusters*, and one woman in the audience dressed her baby in a Stay Puft Marshmallow Man costume in honor of the movie's villain. "I knew then that I was going to be rich and famous ... and be able to wear red clothes and not give a damn," Murray proclaimed. "All you people in red, you know what I'm speaking about."

The liveliest part of the Q&A came when the audience was allowed to chime in, sparking a philosophical discussion that led to instructions from Murray to feel "the weight" of your body. He also mistook one woman in the audience for a man. "Sorry, you were backlit," Murray said. He followed up by noting that she was "full-figured," adding: "You're just bringing more to the party, as far as I'm concerned." **THR**



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TOMORROW | Sep 7 | 04:30 pm | Scotiabank 14 | PUBLIC
Tuesday | Sep 9 | 01:45 pm | Scotiabank 3 | PUBLIC

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Teegarden Joins 3D Dance Pic

By Borys Kit

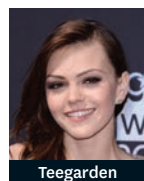
Friday Night Lights alum Aimee Teegarden will top line *Heart Beats 3D*, a Bollywood-meets-Hollywood dance feature from Duane Adler, the creator of the *Step Up* franchise.

Myriad Pictures is handling worldwide sales on the project and introducing it in Toronto.

Sriram Das (*November Man*) is producing via his Das Films banner along with Guneet Monga and her company Sikhya Films.

According to producers, Teegarden will play an American hip-hop dancer who travels to India with her family for a wedding and falls in love — both with a new style of dance and with a determined young man who introduces it to her.

Tiger Shroff is in talks for the role of the Indian love interest. The film is scheduled to shoot in India in the first quarter of 2015. **TUTR**



Teegarden



Welcome to New York features a foursome with Depardieu (center) and three prostitutes.

ABEL FERRARA: 'F— IFC'

As the distributor asks for a new cut on *Welcome to New York*, the director rails against a film industry he accuses of waging 'a war against movies' By Ariston Anderson

More than a year ago in Cannes, IFC Films picked up rights to Abel Ferrara's *Welcome to New York*, a likely NC-17 retelling of the downfall of former IMF head Dominique Strauss-Kahn starring Gerard Depardieu that *THR*'s review described as a cross "between performance piece and soft-core porn." But recently, Ferrara says he received a letter from IFC svp Arianna Bocco, noting that IFC was selling the film to Showtime and that in order to release the film theatrically, it would have to re-edit *Welcome* to match the Showtime version's R rating.

For Ferrara, the *Bad Lieutenant* director known for being outspoken and controversial, that was the last straw. "*Welcome to New*

York is not being distributed in the U.S. because of this company, IFC, which I'm totally disgusted with," Ferrara tells *THR* in Venice, where he's promoting his latest film, *Pasolini*. "They knew from day one when they bought this film that they had the final version and that it wasn't going to be changed."

Ferrara, 63, who'll be in Toronto for the Sept. 8 screening of *Pasolini*, sees the issue as indicative of a larger problem facing independent filmmakers. "I've f—ing had it with this corporate assault on the artists and the freedom of the artist, period. It's like a war against movies," he says. "Because 90 percent of the marketplace is owned by five

guys masquerading as corporations. They're vultures and they're vampires, and they're trying to suck the blood out of the life of the filmmaking community.

"F— them and f— IFC and the Center. Any filmmaker that's worth anything should go and burn that theater down," he adds of the New York cinema owned by IFC, which has been home to many of his works in the past.

"And as for my brother and sister filmmakers, don't roll over to these punks," he continues. "And don't let Arianna Bocco and Jonathan Sehring and the other thousand just like them come on as big friends of the independent film community. They don't give a shit about movies or the people that make them."

"If there's anything to learn from *Pasolini*, it's that he died for his films, man," says Ferrara. "To re-cut these films is to destroy them."

And to not give back to the film community is to destroy it." Responds Sehring, president of Sundance Selects/IFC Films: "We have been fans of Abel Ferrara for years and think he is an incredible filmmaker. We supported his work on this particular film over several years ... and plan to release this riveting film early next year for U.S. audiences." **TUTR**



Ferrara



Diana Agron in International Film Trust's *Headlock*

International Film Trust is handling international rights in Toronto for Benaroya Pictures' *Headlock* starring Andy Garcia, Agron and Mark Polish. Writer-director Polish plays Kelley, a new CIA recruit who is accidentally injured during a mission, ending up on life support. His wife, Tess (Agron), a former CIA operative determined to find out what happened to her husband, discovers his accident was really an inside job.

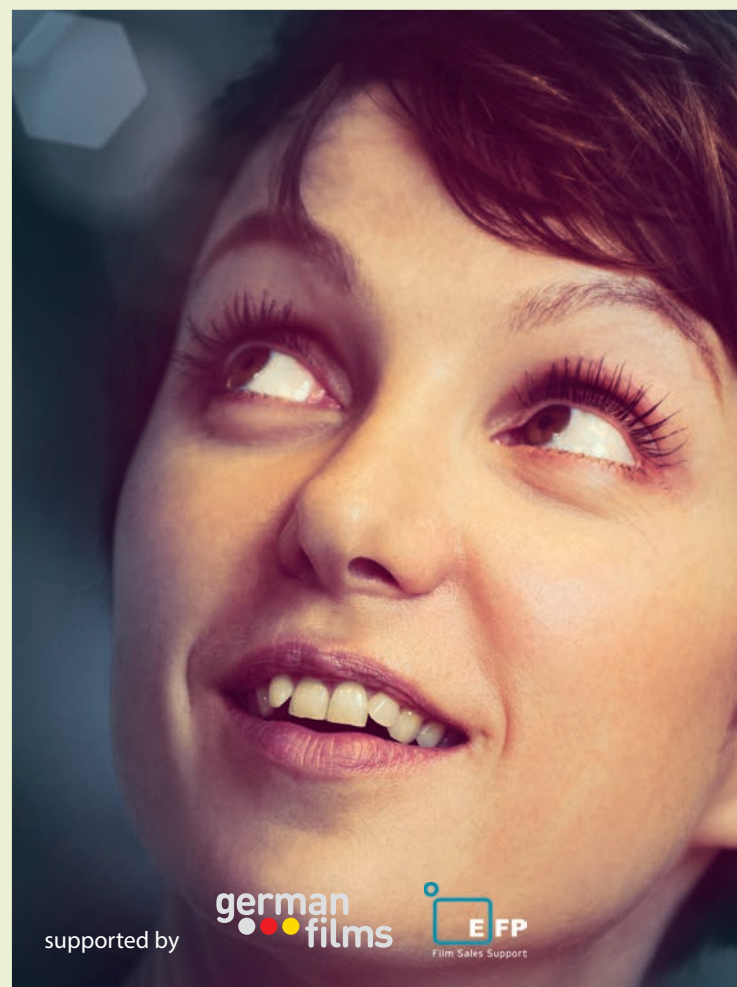
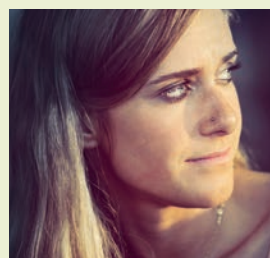
SCREENINGS

TOMORROW | SEP 7 | 09:15 AM
SCOTIABANK 14 | **P&I**

MONDAY | SEP 8 | 06:45 PM
SCOTIABANK 3 | **PUBLIC**

WEDNESDAY | SEP 10 | 11:15 AM
TIFF BELL LIGHTBOX 3 | **PUBLIC**

SUNDAY | SEP 14 | 12:45 PM
ISABEL BADER THEATRE | **PUBLIC**



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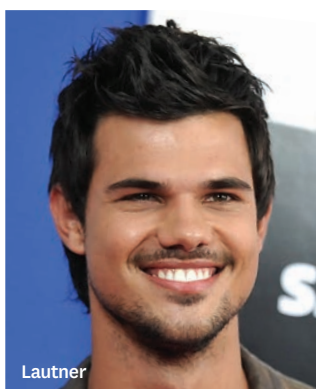
Saban Films Picks Up Taylor Lautner Bike Messenger Thriller *Tracers*

by Scott Roxborough

Saban Films has picked up North American rights to the action thriller *Tracers*, starring **Taylor Lautner** as a bicycle messenger who gets in trouble with the mob. **Marie Avgeropoulos** (50/50) co-stars.

Haim Saban's new theatrical distribution company snapped up the feature at the Toronto market, Saban Films announced Sept. 5.

Lautner, 22, plays Cam, a New York City bicycle messenger who is in debt to an organized crime gang. A chance encounter with a sexy stranger (Avgeropoulos) leads Cam into the dangerous world of parkour, the high-risk urban sport in which players leap over obstacles and



Lautner

between buildings.

Tracers reteams Lautner with *Twilight* producers **Marty Bowen** and **Wyck Godfrey** of Temple Hill Entertainment, who produced the film alongside **D. Scott Lumpkin**.

Daniel Benmayor (*Bruc*) directed from a script by **Leslie Bohem**, **Matt Johnson**, **Kevin Lund** and **T.J. Scott**.

Saban Films president **Bill Bromiley** and executive **Ness Saban** negotiated on behalf of Saban Films and WME Global on behalf of the producers.

Saban Films launched in Cannes in May with the acquisition of **Tommy Lee Jones'** dark Western *The Homesman*.

Fiennes Joins *Petersburg Carousel*

A group of international directors including Brit **Ralph Fiennes** (*The Invisible Woman*), American **Alexandre Rockwell** (*Pete Smalls Is Dead*), Estonia's **Ilmar Raag** (*The Class*) and Frenchman **Cedric Klapisch** (*Paris*) will join forces with some of Russia's biggest names for the omnibus project *Petersburg Carousel*. The compendium of 10 shorts, backed by CTB Film and Lenfilm Studios will see each director — five Russian and five international — explore a different aspect of St. Petersburg.

Tom Hanks' *Hologram* Still Seeks U.S. Home

A Hologram for the King, which reunites **Tom Hanks** with his *Cloud Atlas* director **Tom Tykwer**, has been drawing buyer attention in Toronto, with Lotus Entertainment closing multiple international territories including Scandinavia, Benelux, Poland, Portugal and all of Latin American excluding Mexico. The film does not yet have a U.S. distributor.

Pantelion Signs First-Look Deal With Mexican Star Derbez

Pantelion Films has inked a first-look deal with Mexican multihyphenate **Eugenio Derbez**, the writer, director and star of Pantelion's Latino blockbuster *Instructions Not Included*. Derbez, through the 3Pas production shingle he runs with former Pantelion production executive **Benjamin Odell**, will focus on Spanish- and English-language films targeted at Latino and crossover audiences in the U.S. *Instructions Not Included*, which Pantelion released in 2013, grossed more than \$44 million in the U.S., making it the most successful domestic release ever for a Spanish-language film.

Vampire Mockumentary *Shadows* Gets Distribution Deal

The Orchard has partnered with Unison Film and Funny Or Die on a deal that will see *What We Do in the Shadows*, a vampire mockumentary written and directed by **Jemaine Clement** (*Flight of*

the Conchords), be released on multiple platforms. Orchard has picked up U.S. digital, DVD and broadcast distribution rights for the film, while Unison Films will handle a U.S. theatrical release.



What We Do in the Shadows

Thunderbird Films Grabs *Riot Club*

Thunderbird Films has acquired U.K.-based indie distributor Soda Pictures to enter the Canadian film distribution arena. Terms of the deal were not disclosed, but Soda Pictures, as a new Thunderbird division unveiled at the Toronto Film Festival, has acquired **Lone Scherfig's** *The Riot Club* from Hanway Films for the Canadian market. The **Sam Claflin** and **Max Irons** starrer about an elite party set at Oxford University will have a gala world premiere at Roy Thomson Hall on Sept. 6.



Ralph Fiennes will direct a short film about the historic Russian city St. Petersburg



Whitman



Hanks

Shanghai Media Hub D'Hive to Offer Tax Breaks for Overseas Firms

D'Hive, a \$1.5 billion media hub project in Shanghai, will offer a raft of tax incentives to overseas media companies seeking access to the booming Chinese film and TV market. Any foreign media companies that set up offices in D'Hive may have their local district corporate tax waived for the first two years upon incorporation and 50 percent of taxes are payable in the third year.

Sierra/Affinity Boards *The Duff*

Sierra/Affinity will oversee international sales of CBS Films' *The Duff* starring **Mae Whitman**. Based on the acclaimed novel by **Kody Keplinger**, *Duff* was adapted for the screen by **Josh Cagan** and directed by **Ari Sandel**. It tells the story of a high school senior whose world is shattered when she learns her nickname is "The DUFF," aka the Designated Ugly Fat Friend.

China Lion Takes *Breakup Buddies*

China Lion Film Distribution has acquired sales rights for North America and Australia/New Zealand to Chinese director **Ning Hao's** latest movie, *Breakup Buddies*, from IM Global. A road movie about two friends who travel across China, *Buddies* reunites **Xu Zheng** and **Huang Bo**, who starred in 2012's *Lost in Thailand*, which took in more than \$200 million at the Chinese box office. **VTR**



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About Town

RAMBLING REPORTER *By Chris Gardner*

Pacino Makes Cage an Offer He Can't Refuse

The buzz at the Sept. 4 bash for **Al Pacino's** *The Humbling* focused less on the film and more on the night's unannounced VIP guest: **Nicolas Cage**. The 50-year-old actor, who doesn't have a film screening at TIFF, surprised the Elgin Theatre audience by not only showing up at the screening but hanging out backstage with Pacino, staying late for the Q&A and dropping in to the party held at Stories. Why the unexpected appearance? Turns out it was The Godfather himself who extended the invite. "[Cage] wanted to support Al Pacino and he's a very good friend of mine," explains Millennium Films' **Avi Lerner**, producer of *The Expendables* franchise. "But I didn't know he was coming through." Meanwhile, guests hoping to shake hands with Lerner may have had a difficult time locating him. "They gave me a room to smoke a cigar," admits Lerner. "I like to relax with my cigar. I feel like a producer."



Cage



Aniston (left) cheered on her yogi at Ingber's *Yogalosophy* book launch in 2013.

Aniston's Flexible Fest Schedule

How do A-list stars stay fit amid their grueling festival promotion schedules? They take their yoga instructors with them — virtually. Yogi **Mandy Ingber** tells *THR* she'll make a virtual cameo in two hotel rooms, for clients **Jennifer Aniston**, whose *Cake* has its world premiere in Toronto Sept. 8, and **Kate Beckinsale**, who has *The Face of an Angel* bowing in the Masters sidebar Sept. 6. "There will be Skype sessions for sure," says the *Yogalosophy* author and Silk Soymilk spokesperson. "Both Jen and Kate are very consistent. That's why they like to continue to do their yoga practice, or workouts, because it keeps them grounded. ... Staying present in a high-pressure situation like a film festival where you have so much coming at you is gold."

Reitman Brings a Little Taste of Home to Toronto

Unlike son **Jason Reitman**, **Ivan Reitman** doesn't have a film at this year's TIFF. But that didn't stop him from debuting a film project Sept. 4, displayed on the wall of his new Montecito restaurant on Adelaide Street West. In the main dining room above the restaurant's cozy banquettes, which provided VIP seclusion for *The Judge* stars **Robert Downey Jr.**, **Vera Farmiga** and **Robert Duvall** along with Warner Bros. execs at the film's postscreening bash, Reitman has screens showing "15 or 16 hours of beautiful 4K footage" of real homes and gardens in Montecito, Calif. "There are six different homes, including our own," he tells *THR*. "It was a dead wall, so I shot the footage to make people think they are looking out a window into Montecito." One person who enjoyed the view? Reitman's wife, **Genevieve**. "Those are my lemon trees!" she declares. Guests at the late-night dinner may have eaten for free courtesy of WB but shouldn't expect the same gratis treatment on a regular basis. "I pay for every meal, so do my partners," Reitman says. "There are policies in place for that. I have to make money, too."



Montecito

Mark Gill's Passport Nightmare

Within hours of arriving at the festival Sept. 3, **Mark Gill's** worst nightmare came true: The president of Millennium Films lost his passport. With a packed schedule of meetings, a premiere and party for *The Humbling* and a plane to catch the morning of Sept. 5 to the London set of *Criminal*, Gill didn't have a ton of time to retrace his steps (he says he thinks it fell out in a taxi). A trip to the U.S. Consulate General's office produced the biggest surprise of the fest so far: Gill got a new passport in a swift three hours. "If our government worked as efficiently as the consulate's office in Canada, we would be in much better shape," jokes Gill. "The moral of this story is: Make a photocopy of your passport." So where's he going to keep the new blue booklet? "In a safe, under lock and key," says Gill — though he was proudly brandishing it at the party. *THR*



Gill

THR PARTY!

On Sept. 6, *THR* will present its Breakthrough in Film Awards to The Theory of Everything director **James Marsh** and his stars **Eddie Redmayne** and **Felicity Jones** at a cocktail reception at The Thompson hotel.



DUDE
DU
JOUR

MAX IRONS

Formal prep is about to step into the spotlight now that **Lone Scherfig's** British thriller *The Riot Club* is making its TIFF debut Sept. 6, complete with all the tailored shirting, loafers, blazers and entitlement required of an Oxford-set film. "Think Ivy League but more formal," says **Dan Rookwood**, U.S. editor of men's online retailer Mr. Porter. Leading the charge is the film's star **Max Irons** — son of **Jeremy** — who is poised to be the next It Brit to beat, sartorially speaking and otherwise. "He's got the frame of a model, which means he wears clothes well," Rookwood says. "He's classically handsome like a Greek god without being too much of a pretty boy. And he has a devil-may-care attitude that will either serve him well or get him into a little bit of trouble occasionally — probably both." — ERIN WEINGER

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About Town



1 *Clouds of Sils Maria* director Olivier Assayas joined his star Juliette Binoche (in Maxime Simoëns) at the Princess of Wales Theatre for their film's North American premiere Sept. 4.

2 From left: *The Judge* star Robert Downey Jr., Warner Bros. president of worldwide marketing and international distribution Sue Kroll, producer Susan Downey and Warner Bros. president of creative development and worldwide production Greg Silverman at the world premiere of their film at Roy Thompson Hall.

3 *Judge* co-stars Robert Duvall and Jeremy Strong cuddled up at the afterparty for their TIFF opening-night film held at Montecito. After the screening, Duvall received a warm ovation and a hug from Robert Downey Jr. in the mezzanine.

4 From left: Al Pacino, Greta Gerwig and director Barry Levinson arrived for the Elgin Theatre premiere of their film *The Humbling*.

5 Dax Shepard (left) was joined by his wife, Kristen Bell (in *Eto*), and his *Judge* co-star Vincent D'Onofrio at their film's gala presentation.

6 *Judge*'s Vera Farmiga (in Michael Kors)



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trilingual

Chris Rock

'I have to become a better celebrity — I've been boring,' says the comic, who wrote and directed festival entry *Top Five*, as he shares why he thinks Kris Jenner is a visionary who should be his manager and how 'fame is the new cocaine' By Tatiana Siegel

WITH HIS LATEST directing effort, *Top Five*, Rock (who also wrote the screenplay and stars) tackles the story of a comedian trying to reinvent himself as a serious actor just as his reality-TV-star fiancée talks him into broadcasting their wedding on her show. Rosario Dawson, J.B. Smoove and Gabrielle Union co-star, while Rock pals like Tracy Morgan, Kevin Hart, Jerry Seinfeld, Adam Sandler and Whoopi Goldberg make appearances. Thanks in part to the high-caliber cast, U.S. buyers are keen to check out the UTA-repped project, which has a prime first-Saturday screening slot on Sept. 6. *THR* talked to the 49-year-old married father of three daughters about Leonardo DiCaprio's posse, the hottest Kardashian and why Kanye West is the best celebrity in the world right now.

How has celebrity evolved since you first became famous?

Celebrity used to be a by-product of being really good at something. Now, we're in that weird time where being a celebrity is just about being a good celebrity. Some people are just better celebrities than others.

Like the Kardashians?

Yeah, like Kim Kardashian is a better celebrity than Harrison Ford. It's not even close. I'm not saying she is as talented. But if they had a celebrity contest, she'd kick his ass.

Isn't that kind of a sad statement?

I always say, "Fame is the new cocaine." There was nothing more sad and desperate than someone who wants coke and has no money. Now the only thing more sad and desperate is somebody who wants fame and has no talent. That's what this movie is about. Fame.

What was the mindset behind *Top Five* taking place over the course of one day?

The day happens to be the day before my character is getting married and the day he has a movie coming out. The day a celebrity's movie comes out is like four days in one day. From the time you wake up to the time you go



good celebrity. Leo keeps a model girlfriend, has a posse, does interesting movies. But Kanye raised the bar on celebrities. I have to become a better celebrity. I've been boring.

Are there any Kardashians left to marry?

I like the mom. The mom's the cutest one to me. The mom is hot. The thing about Kris [Jenner] is, we all thought she was crazy. But Kris, in her own way, is a visionary. I would have never thought there was a career in having a great ass and going to parties. But Kris saw the worth of what was there. I'm like, "Make Kris my manager, please."

What was *Top Five*'s budget?

I don't think I'm allowed to say. Leo pays his agents more than this movie costs. That's what I'll say. I'm not exaggerating.

You and Jon Stewart both have films at Toronto produced by Scott Rudin. Have you been comparing notes?

We compare bruises, Rudin bruises. I meet him at the bar, and it's like *Jaws*. He pulls up his sleeve and shows me a big welt behind his neck, "Yeah, Rudin didn't like the first act." Then I show him my half an ear taken off. "Yeah, Rudin hated the mix."

to bed, you're constantly doing press, you're constantly in motion. It's like running for president. You're getting results. You're getting the matinees. You're getting tracking. You're getting exit polling. It's a crazy day. And I've never seen it captured.

In the film, you debate with Rosario the top five hip-hop artists of all time. So who are your top five? Ice Cube, Jay Z, Kanye, Scarface and Tribe Called Quest. You can throw KRS-One in there, too. But Kanye's probably my favorite.

Kanye West is the most interesting artist in this whole hip-hop era we live in. You never know what he's gonna do. He's a combination of old-school-fame celebrity and new-school celebrity. He's really good at something, and he's really good at being a celebrity. He's a much better celebrity than Leo DiCaprio. And Leo DiCaprio's a pretty

There's a perception that films with all or mostly black casts won't play overseas. Do you see that starting to change?

I'm starting to see that change. Frankly, it's the studios. I mean, do you mean to tell me Sidney Poitier was easier to sell in 1955 than Martin Lawrence is in 2014? Stop. I don't want to dis any studios, but the only thing I've noticed is when movies with all-white casts don't do well [here], the studios just shake it off, and they will sell it overseas like nothing happened. They will sell it like it's a hit. But when a black movie doesn't do well in the States, they just drop it. But I think that's changing. Frankly, I think we're making better black movies. *12 Years a Slave* really was the best picture. *Think Like a Man* is really good. It's hysterical. Black success throughout the history of America has never been based on white people being fair. It's always been based on black people being kind of better than white people. I think some black filmmakers are saying, "I gotta make better movies than they are." Myself included. **THR**

BY THE NUMBERS

3

Films directed

1

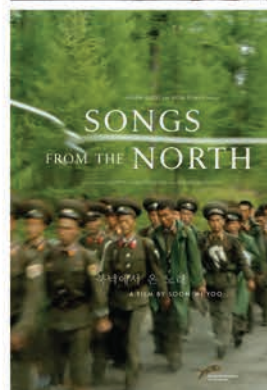
Time hosting the Oscars

\$38.6M

Worldwide box office for *Head of State* (2003), his highest-grossing film as a director



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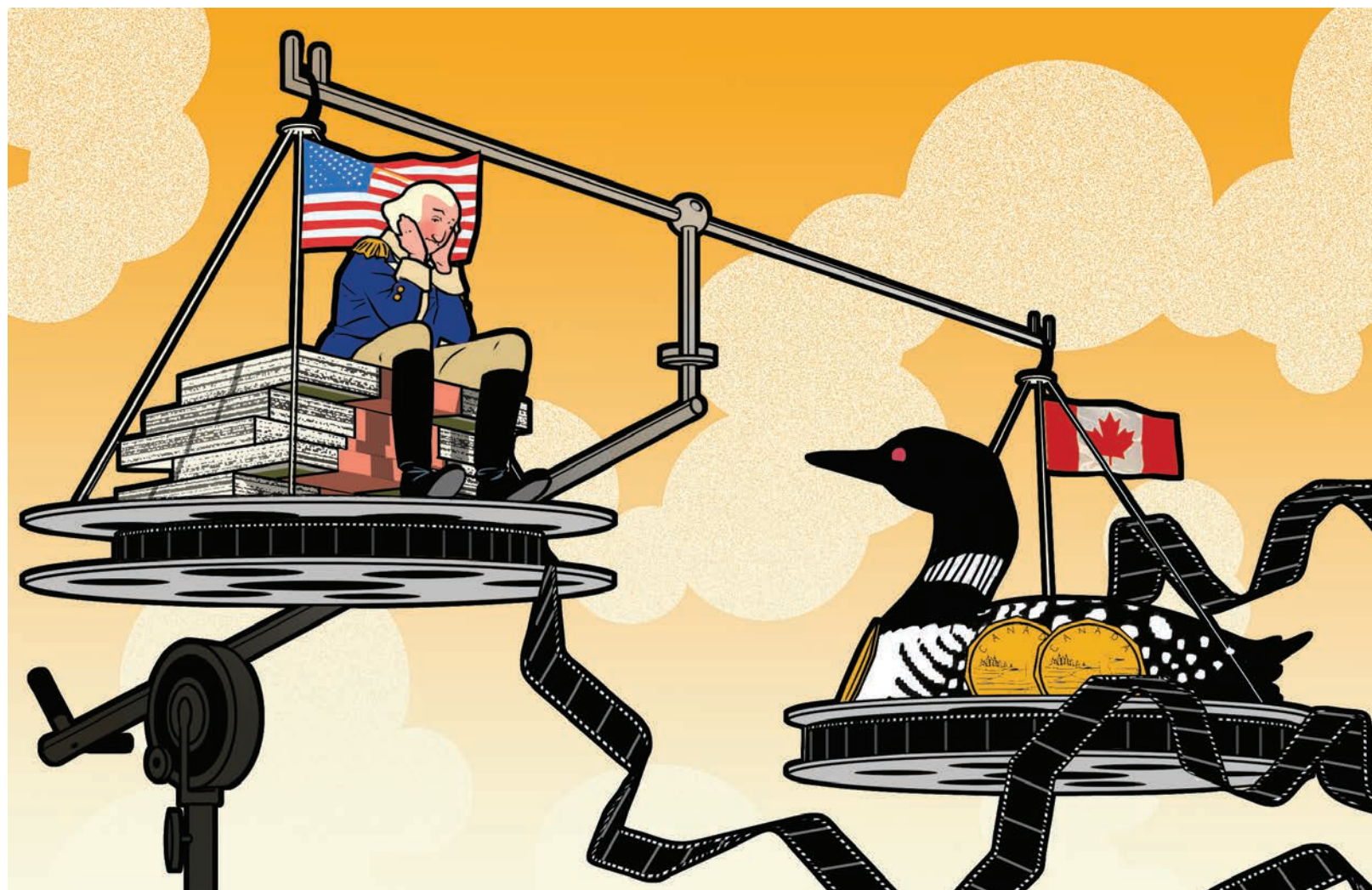
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5 REASONS TO FOLLOW THE LOONIE

As if generous incentives weren't enough to lure Hollywood producers north of the border, a beneficial exchange rate is making shooting in Canada impossible to resist. This is especially good news for the Ontario Media Development Corp.

BY ETAN VLESSING | ILLUSTRATION BY JASON SCHNEIDER

PROTESTS BY LOS Angeles unions and guilds against runaway film and TV production often point to Canada winning the tax-credit arms race.

Now producers have another reason to head north: an advantageous exchange rate. For years the two currencies were even, meaning L.A.-based producers looking for savings had to rely on government-backed incentives, like tax breaks. But suddenly last year, the Canadian dollar — or loonie, as it's commonly called by Canucks — started going down. It might not seem like much, but the

drop has meant an extra 8 percent to 10 percent savings on film budgets. For frugal Hollywood producers that could be the difference between green lighting a project or moving on.

All of which is very good news for the Ontario Media Development Corp. For 18 years now, the OMDC relentlessly has been stoking film and television production with rich incentives. Indeed, the OMDC enjoys the best of both worlds: Through stable tax credits and a positive exchange rate, they can entice the major studios to shoot in Ontario, and by providing financial backing and subsidies for local

producers they offer financial support that provides a bulwark against the ebb and flow of a fluctuating dollar.

Here's how OMDC does it:

THE OMDC EXPORT FUND

Every bit forward-looking as it is agile, the OMDC hands out tax credits to Los Angeles producers shooting locally and pays for travel expenses when Toronto producers need to head to Los Angeles, London or elsewhere to snag financing, co-production partners or talent for movies shot back in the Canadian province.

Producer Steve Hoban of Toronto-based Copperheart

Entertainment recalls the role the OMDC played in completing financing at AFM last year for the horror pic *A Christmas Horror Story*, which was shot in Toronto.

"The OMDC Export Fund supported that [AFM] trip," Hoban says. "Very directly, we would never have financed *A Christmas Horror Story* without that trip."

Toronto-based The Film Farm similarly has benefited from this OMDC fund. The producer of recent Ontario-shot films such as Atom Egoyan's 2014 Ryan Reynolds-starrer *The Captive* and *Foxfire: Confessions of a Girl Gang*, a 2012 French-Canadian co-production from director Laurent

Cantet, no longer foots the entire bill when networking at international festivals and markets.

“[The OMDC Export Fund] has changed the way we do international business,” says Film Farm co-founder Jennifer Weiss. “We now make annual visits to Cannes and Berlin, and we’re expanding our travel plans.”

THE OMDC FUND

Ontario producers needing bridge financing to close a gap before production frequently secure a bank advance on their Ontario tax credit or tap this key OMDC Fund, which caps out at \$400,000.

“It’s a top-up, a sweetener,” says Nicholas Tabarrok, president of Los Angeles- and Toronto-based Darius Films, who has shot indie movies like *The Intruders*, *The Art of the Steal* and *A Beginner’s Guide to Endings* in Ontario. “It allows you to shoot a few more days and bring in a higher-profile actor or add an actor.”

While the fund isn’t available to foreign producers, co-productions, such as David Cronenberg’s Canadian-German co-prod *Maps to the Stars*, can qualify.

THE TIFF INTERNATIONAL FINANCING FORUM

Producers looking for fat wallets to fill out film budgets with co-production coin target the OMDC’s International Financing Forum during the Toronto International Film Festival. Handpicked projects from Canadian and foreign producers are pitched at the invite-only co-financing gathering, with an eye to Ontario producers pacting with foreign partners.

An example: Toronto-based Don Carmody Television teamed up with Japan’s NHK and The Netherlands’ FATT Productions to co-produce a World War II television miniseries after being introduced at the IFF last year.

“The IFF was essential,” says Don Carmody television producer David Cormican. “I never would have met Hans [Deweert] and Elwin [Looije] out of Holland and Toru [Takagi] and

From left: Both last year’s TIFF entry *The Art of the Steal* and the thriller *The Intruders* benefited from OMDC funding by shooting in Ontario.



Takafumi [Yuki] from NHK. They came over specifically to TIFF with a movie and the conversation morphed into talk of a miniseries.”

Similarly, BET Network’s Canadian miniseries *The Book of Negroes*, starring Louis Gossett Jr. and Cuba Gooding Jr., began as a movie to be shot in South Africa. That was before Damon D’Oliveira, executive producer with Toronto-based Conquering Lion Pictures, met Lance Samuels of Out of Africa Entertainment at IFF in 2011.

“It’s speed dating,” says D’Oliveira. “You’re in a room with other participants; there’s match-making going on. It’s a great concentrated event during TIFF

to meet international distributors, producers and sales agents.”

ONTARIO TAX CREDITS

Toronto-based film producer Paula Devonshire insists there’s no cookie-cutter model to tap OMDC tax credits. Ontario’s generous layering of incentives means you need to run several scenarios to extract maximum benefits.

“Every time you have to sit down and grind the numbers out and figure out what works the best for each film,” Devonshire explains.

An example is Atom Egoyan’s latest film, *Remember*, which Devonshire is co-producing. The thriller shot over 19 days in Sault Ste. Marie, Ontario, to

take advantage of the Northern Ontario Heritage Film Fund, and then shot for another two weeks in Toronto.

To qualify for the OMDC’s regional tax credit bonus, *Remember* needed to shoot two more days outside of Toronto, and so the production sent camera crews out for one day each to Hamilton and Flamborough, Ontario.

That location-shifting was worth it, given that OMDC’s tax credit generally covers 20 percent of a film’s budget.

LOCATION SERVICES

Toronto has doubled for Manhattan or Chicago for years. Now popular locations like the Royal York Hotel and the University of Toronto are providing unique period vistas for the *X-Men* and *Resident Evil* franchises.

The OMDC’s digital photo library and scouting service are key to identifying the right locations to lure a foreign producer. If a U.S. partner has a script set in Michigan, the OMDC photo library will supply digital images and send them over to the producer, who can then arrange a few days of scouting — paid for by the OMDC — to see potential locations first-hand.

And what if Ontario can’t supply a suitable location? For Darius Films’ Tabarrok the answer is simple: If you want to tap the OMDC’s many benefits, rewrite your movie.

“I was on the phone with a financier who had a film set in the Arizona desert,” recalls Tabarrok. “I told him, ‘We’re not going to match Arizona, but we can tell the same essential story in Ontario. We won’t say it’s Arizona, we’ll rewrite.’” **TJR**

4 MOVIES THAT MADE THE MOST OF ONTARIO



▲ CRIMSON PEAK

The Legendary Pictures project used OMDC scouts and other services to spot possible locations. And the feature will tap Ontario’s foreign-film tax credit and digital-media tax credit.

REMEMBER

Remember will tap Ontario’s film tax credit for shooting in Toronto, access a regional tax-credit bonus for rolling its cameras in Hamilton and receive yet more coin from the Northern Ontario Heritage Fund.

COCONUT HERO

The OMDC helped send Canadian producer Paul Scherzer to the Berlin market. There Scherzer met director Florian Cossen, who had a comedy set in a sleepy logging town. Soon their Canada-Germany co-production was tapping the OMDC film tax credit and coin from the Northern Ontario Heritage Fund by shooting in Sault Ste. Marie.

▼ PIXELS

The big-budget Sony project starring Adam Sandler accessed the OMDC’s giant digital photo library for location scouting before setting up shop in Toronto.



CEO, ODDLLOT ENTERTAINMENT

Gigi Pritzker

The indie stalwart talks teaming with Jon Stewart on *Rosewater*, learning from failure and why her hotel magnate father 'got a kick' out of her job By Tatiana Siegel

ON PAPER, *ROSEWATER* LIKELY WOULD make any studio balk. Set largely in an Iranian prison, the film features a first-time director, a Mexican star and copious torture scenes. But OddLot Entertainment CEO Gigi Pritzker relishes making films that the studios deem too risky and embraced the opportunity to back Jon Stewart's helm-debut, which premieres Sept. 8 at the Princess of Wales theater. The film stars Gael Garcia Bernal as the real-life journalist Maziar Bahari, who was jailed for five months in 2009, ironically, after appearing on Stewart's *The Daily Show*. It's just the latest move for the Chicago-based Hyatt Hotels heir-ess (worth \$2.8 billion, according to *Forbes*), who in March partnered with veteran producer Robert Simonds, private equity giant TPG and China's Hony Capital to form STX Entertainment. The new studio plans to invest more than \$1 billion over the next five years, making the kind of movies the major studios have retrenched from: midrange-budgeted star vehicles. The emerging mogul also retains a stake in Nick Meyer's foreign sales company Sierra/Affinity as well as Cinetic Management. Though OddLot endured this year's expensive misfire *Ender's Game*, Pritzker plans to expand the 9-year-old company's output, sharpening its focus on smaller films. The 52-year-old married mother of three spoke to *THR* about film budgets (don't ask), veteran exec Oren Aviv joining STX as president and chief content officer and lessons learned from *Ender's Game*.

How did you become involved with *Rosewater*?

The script came to us, and a couple of people in the office read it first and said, "Oh boy, I think you're gonna really like this." I read it and thought it was really impactful, incredibly well written. I loved the kind of ironic bits and sense of humor within the larger context of a really disturbing story. I basically said [to Jon], "I'm in if you're in."

And it moved pretty quickly?

Yes, very quickly, largely because Jon had a very tight window. That was really the challenge of the movie. I think he had 12 weeks off from *The Daily Show*, so that meant everything had to happen in those 12 weeks — cast, prep, shoot. We were able to do post while he was doing the show.



"I think for Jon, what's important is the need for people to take from [Rosewater] that you can't be a silent witness," says Pritzker, photographed by Koury Angelo on Aug. 12 at the OddLot Entertainment offices in Culver City, Calif. "People need to speak up."

What was the budget? It's been reported at between \$5 million and \$40 million.

I'm never going to talk about budgets, but I can tell you that \$40 million is kind of absurd. It's a low-budget movie, and it's Jon's first movie. When you start talking about budgets, people get fixated on it, and what you want people fixated on is how did the movie move you, what was your experience, and how did the story and the actors and the way it's put together impact you. I find that today people are so obsessed with numbers and results and yes, it's important because it's a business. But it's also an art form. You can ask me my age all day. Don't ask me my budgets.

What's the mindset behind the new studio you formed with Bob Simonds and its business model?

I've looked at a lot of different distribution companies that have come up for sale over the years or have been struggling that I could be involved with, so I've kicked a lot of tires with a lot of different companies. Each time I never pulled the trigger because it always felt like it's the same thing as the studios, just smaller, and you're competing in a way that you've got one arm tied behind your back. What was fascinating about Bob was here you had someone who is a proven producer with a terrific track record who had a thesis ... about making star-driven movies in the \$20 million to \$40 million range.

What's the rationale behind hiring Oren Aviv, a studio guy?

Obviously, he's a terrifically talented guy, who has been responsible for marketing, and as an executive, overseeing films of this kind, so I think it is a very consistent message of the kind of films that STX plans to make.

Will you make fewer movies with OddLot?

We're actually growing at OddLot. We're

going to be ramping up probably to three or four films a year over the next few years. We have a great [distribution] deal with Lionsgate.

Any lessons learned from *Ender's Game*?

Oh yeah. Lots of lessons. If you're not learning something you should probably go do something else. It is a super mercurial business. You pick a release date. There's an art and a science to that. It's very difficult because you have a relationship with the distributor and how they're marketing the movie. You put your heart and soul into it. People think financiers are kind of just these cold automatons. But you care about these movies. When they don't work to your expectations or your satisfaction, it's frustrating. With *Ender's Game*, if it had been a traditional studio movie, I guarantee you it would have been [on a budget] 25 to 50 percent higher. But we were able to bring it in at a [lower] number. It was disappointing that it didn't gross what we wanted it to. Was the loss catatonic and exorbitant? No, not really. But it's a loss, and it's not a good thing.

What does your family think of you working in the film business?

When I had just come out of college and moved to New York to start a commercial company that was very successful in the first year, my father [the late Hyatt Hotels magnate Jay Pritzker] said, "This is great. Congratulations. Now you should come back to Chicago and run the waterfront activities for Hyatt." I said, "Well I don't want to. I love making movies." We were so clearly from two different mindsets. From his perspective, you created a profitable model. You could be making widgets. It didn't matter. But I think once he got his head around it, he was always so supportive and so thrilled and got a real kick out of what I did. **THR**

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Trees in a wheat field, Aberdeenshire. Photo: Bill McKenzie/Scottish Viewpoint



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REVIEWS

Hawke (left) plays a troubled army pilot and Jones his wife.



Good Kill

Ethan Hawke stars as a drone pilot fighting the Taliban in Andrew Niccol's riveting psychological drama BY DAVID ROONEY

THE UNEASY INTERACTION OF TECHNOLOGY AND human emotion has been a recurrent theme in the films of Andrew Niccol.

That vein is tapped with chilling timeliness in this psychologically complex and unsettling contemplation of what constitutes a *Good Kill*, examined through the pressure-cooker existence of a man behind the console of a remotely piloted U.S. military aircraft. While it eschews the intensity of, say, *The Hurt Locker* or *Zero Dark Thirty*, to name two recent war-on-terror dramas, the measured tone here makes it all the more riveting.

The film's premiere comes in the immediate wake of the Sept. 2 news of the second retaliatory execution of an American prisoner by Islamic militant group ISIS. In fact, that latest horror is so fresh a wound that a reference to Pentagon embarrassment over a video showing the beheading of a Marine prompted quiet gasps at the press screening. (The movie is set in 2010 and is based on true events.)

Given that U.S. policies are viewed with a critical eye in *Good Kill* — above all the CIA's involvement in military missions — Niccol's film provides plenty of editorial fodder and provocative food for thought.

Excluding his collaborations with Richard Linklater, Ethan Hawke's reunion with his director on 1997's retro-futuristic sci-fi thriller *Gattaca* yields the actor's best screen role in years. Hawke plays Major Tom Egan, a U.S. Air Force pilot with six tours of duty under his belt. He's chafing to get out of the sweatbox container where he's been stationed just outside Las Vegas, and return to an actual "theater of operation." His wife, Molly (January Jones), welcomes his

removal from the conflict zone, even if Tom's frustration makes him more distant than when he was home between tours.

The pep talks of commanding officer Lt. Colonel Johns (Bruce Greenwood) suggest that Tom's time in the air makes him an anomaly among kids recruited for their video-game skills. As they step behind a door bearing a sign that reads "You Are Now Leaving the U.S.A.," Tom, his new co-pilot Airman Vera Suarez (Zoe Kravitz) and gung-ho backup technicians Zimmer (Jake Abel) and Christie (Dylan Kenin) take up positions at computers on which they monitor suspected Taliban activity in Afghanistan, Pakistan and later Yemen.

The sobering PlayStation parallels will be lost on no one watching as Tom pushes a button and a screen image of a weapons warehouse, a residence or a vehicle carrying Taliban soldiers vanishes in a cloud of smoke and rubble, on some occasions catching civilian casualties in the blast. Each "good kill," as a clean hit is termed, costs \$68,000 in taxpayer dollars.

Tom steadily unravels, from numb, vodka-fueled efficiency to full-blown PTSD, triggered by a shift in protocol whereby orders are to come from CIA headquarters. In unrecorded exchanges, the CIA steps up the aggressive strategy, targeting suspicious patterns of activity rather than confirmed suspects. While Tom, Johns and Vera question their orders, Langley makes it clear that non-compliance is not an option.

Kravitz gets to show more range here than she has up to now, and while the romantic frisson between Vera and Tom doesn't add much, their shared qualms over the job feed into the film's lucid skepticism. But the core drama is the growing disconnect between Tom's

12 hours a day of killing people by remote control and going home, where he's expected to fire up the barbecue or help his son with homework. The tightly contained nature of Hawke's performance through most of the film makes his one shattering explosion of rage quite startling. This is a man who found it easier to rationalize his duty in a conflict zone than he does from the safety of a box in the desert.

There's heightened emotion just under the surface in every one of the fascinatingly detailed scenes depicting drone strikes. Niccol weighs the human toll on both aggressor and target with intelligence and compassion, while questioning whether technological warfare is inevitably destined to be an unending cycle.

The screenplay is not immune to overwritten passages in which subtext is articulated in nuggets of movie-ish dialogue — notably from Greenwood's commanding officer — but there's psychological meat on the film's bones, and a compelling cool-headedness to its blurring of the lines that separate the terrorists from the defenders of freedom.

The drama's conflicted worlds are smartly mirrored in cinematographer Amir Mokri's crisp widescreen images. Lots of insinuating low angles and scrutinizing overhead shots quietly reinforce the central idea of a movie about people watching people, alert for any signs of aberrant behavior.

Special Presentation

Cast Ethan Hawke, Bruce Greenwood, Zoe Kravitz, Jake Abel, January Jones, Dylan Kenin

Director Andrew Niccol // 102 minutes

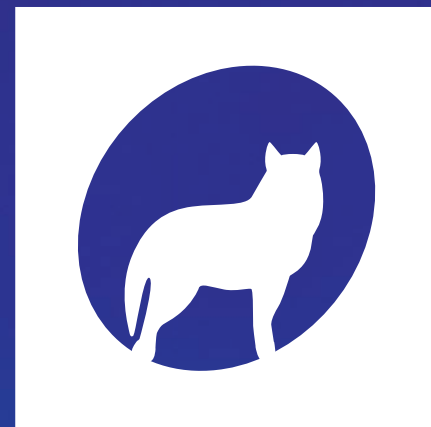


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The Imitation Game

Benedict Cumberbatch adds to his laurels in this engrossing if overly cautious real-life World War II code-cracking drama BY TODD MCCARTHY

Benedict Cumberbatch is cornering the market on playing brilliant problem solvers, first on TV with his portrayal of a modern Sherlock Holmes and now on the big screen in a superb performance as Alan Turing, who cracked the German Enigma code and helped win World War II.

Engrossing, nicely textured and sadly tragic, *The Imitation Game* is overly reluctant to dive into the nitty-gritty of how the man who's often called the father of artificial intelligence accomplished what he did, while the matter of his eventual arrest for homosexuality provides a potent framing device.

Young screenwriter Graham Moore has cogently streamlined the story of a man who was recognized very early in life as a



Cumberbatch (center) is arrested and charged with indecency.

prodigy and whose manner is so condescendingly superior that it plays as amusing. Turing sees things that others do not, which in wartime is a talent to be prized, even if tolerating the genius on a day-to-day basis is hard.

With the blitz battering London

and the Nazis taking control of Europe, the British government engages six math and chess whizzes to try to crack the Germans' code by which the enemy's naval forces receive new instructions daily. Although the film is filled with scenes of these men putting their noses to the grindstone, it's never made clear what concretely they're doing to crack the code. No doubt all the details would sail right over the heads of nearly all of us, but some shop talk would have been welcome.

Structured around a 1951 police investigation that leads to Turing's arrest for "indecency," the film advances an "It's OK to be different" perspective that probably will speak strongly to younger audiences. But it's also possible that a more true-to-period, reserved approach might have proven a more moving way to deal with the love that, even then, dared not speak its name.

Norwegian director Morten Tyldum, whose 2012 feature

Headhunters is the most successful Norwegian production on home turf of all time, moves things along nicely and achieves some rich visual texture, but doesn't seem interested in the finer points of period flavor; English films about World War II made during or after the war convey an unmistakable sense of tightly coiled courage and resilience. There's little of that here, as the characters are allowed a far greater and, one might argue, more modern range of emotional expression.

Dominating it all is Cumberbatch, whose charisma and knack for simultaneously portraying physical oddness and attractiveness combine to create a credible portrait of genius at work.

Special Presentation

Cast Benedict Cumberbatch, Keira Knightley, Matthew Goode, Mark Strong, Rory Kinnear
Director Morten Tyldum
114 minutes






SCREENING TIMES:
 Sept 7th, 10:30AM Scotiabank 9 (PRESS & INDUSTRY)
 Sept 8th, 9:45PM The Bloor Hot Docs Cinema (PUBLIC)
 Sept 10th, 4:00PM Scotiabank 14 (PUBLIC)
 Sept 11th, 4:30PM Scotiabank 7 (PRESS & INDUSTRY)
 Sept 13th, 10:00PM Scotiabank 8 (PUBLIC)

Original Title: HE OVAT PAENNEET
Director: J-P VALKEAPÄÄ
Genre: DRAMA, THRILLER

Country: FINLAND
Release Year: 2014
Duration: 100 MIN

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REVIEWS

Pasolini

Abel Ferrara's anti-conventional portrait of the Italian filmmaker and poet is strictly for hardcore Pasolini scholars

BY DAVID ROONEY

Willem Dafoe bears an uncanny resemblance to Pier Paolo Pasolini, so casting him as the poet, filmmaker, essayist and agitator, who remains a controversial cultural figure in Italy almost 40 years after his brutal murder, was a brilliant stroke. But Abel Ferrara's *Pasolini* is otherwise a film that's more interesting in theory than achievement. It was a given that this meeting of two iconoclastic directors would yield something far more unfettered and instinctive than conventional bio-drama. But the result borders on incoherence, providing few insights for aficionados and minimal illumination for the uninitiated.

In a letter to Alberto Moravia heard via voiceover, Pasolini prepares his fellow writer and friend to read the manuscript of an ambitious novel-in-progress, the incomplete text of which would be posthumously published as *Petrolio*. Pasolini wonders if his chosen form — a mix of essay, journalism, criticism, personal letters and poetry — will have the clarity to express what he hopes to convey. Ferrara and screenwriter Maurizio Braucci appear to have

wondered the same. They adopt that rejection of structured narrative in a brave but scatter-shot attempt to match style with subject.

The film assembles a collage of fragments from the final day of the artist's life in 1975. Pasolini is in the midst of strategizing a way around the censors on his scandalous final film, *Salò, or the 120 Days of Sodom*, supporting his view that sex is political. Later, we sit in as journalist Furio Colombo (Francesco Siciliano) conducts what would be Pasolini's final interview. Pressed to expand on his uncompromising anti-establishmentarianism, Pasolini reflects that everyone's a victim and everyone's guilty in a violent life built on principles of acquisition and destruction. Those views distanced him even from much of the intellectual left during his lifetime, and many observers of post-Berlusconi Italian society would argue that Pasolini's bleak outlook

on the direction the country was headed has proven prophetic. This material may connect with Italian audiences touched by that debate, but it's likely to remain uninvolved to most everyone else.

Unlike anything else in this film, Pasolini's murder unfolds in straight-ahead dramatic fashion. Cruising for rough trade in his Alfa Romeo, Pasolini picks up a street hustler, buys him dinner and drives him to the beach for sex. His death is depicted as a spontaneous hate-crime when a group of homophobic thugs catch them together. Unsurprisingly, these are the most impactful scenes of the film. (This account differs from the one presented in Marco Tullio Giordana's 1995 film *Pasolini, an Italian Crime*, in which the victim's sexual partner, Pino Pelosi, was solely responsible for his death.)

Dafoe's compellingly internalized performance notwithstanding, the fatal flaw for many will be the awkward linguistic jumble. People address Pasolini in Italian and he responds with a few words in the same language before lapsing into English. All this adds an unfortunate layer of Euro-pudding artificiality over Ferrara's audacious and unquestionably respectful approach, suggesting the film might end up working better, at least for local audiences, dubbed into Italian.



A MINI PASOLINI PRIMER By Neil Young



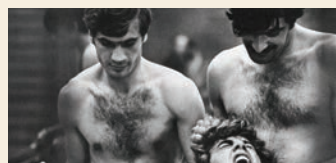
MAMMA ROMA 1962

The director's passionate engagement with working-class lives is encapsulated in this early feature, which finds Anna Magnani's eponymous streetwalker wandering the night, chatting, laughing and flirting as she goes.



THE GOSPEL ACCORDING TO ST. MATTHEW 1964

Perhaps his most enduringly influential film, this stark celebration of Christ's radicalism, performed by a superb non-pro cast, is utterly convincing and swaggering Marxist.



SALÒ, OR THE 120 DAYS OF SODOM 1975

Pasolini's swan song — in which he imagines the depravities of Fascist aristocrats — is an unblinking vision of atrocity which, four decades later, has lost none of its power to compel and repel.

Special Presentation

Cast Willem Dafoe, Ninetto Davoli, Riccardo Scarmacio, Valerio Mastandrea, Adriana Asti
Director Abel Ferrara // 84 minutes



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The night belongs to de Givry (left).

Eden

French director Mia Hansen-Love's electronic dance music saga is her most ambitious and affecting work yet

BY JON FROSCH

Thirty-three-year-old French filmmaker Mia Hansen-Love has built a reputation for dramas in which emotionally seismic events — suicide, depression, life-altering heartbreak — unfold with barely a raised voice. That refusal to play to the viewer's gut has been both a strength and weakness; her first three movies (*All Is Forgiven*, *The Father of My Children* and *Goodbye First Love*), sensitive and carefully crafted as they were, felt restrained to the point of recessiveness.

Hansen-Love's new film, *Eden*, which traces the rise of electronic dance music from the '90s to the present through a portrait of the pulsing nights, bleary-eyed

days and many loves of a young Parisian DJ, is unmistakably hers: the naturalistic performances, fluid, unfussily precise camera-work and fascination with the passage of time and the slipping away of illusions are there, once again.

But *Eden* (which Hansen-Love co-wrote with her brother, Sven, based on his experiences) is less mannered in its remoteness than the earlier work. Though there are moments you long for the director to pull us in closer — to make us feel more intensely the “euphoria and melancholy” one character mentions — this graceful, deeply affecting movie has a soulfulness and sweep that mark it as a step forward for

Hansen-Love.

Like most of Hansen-Love's protagonists, Paul (Felix de Givry) is a passive figure, but contrary to the inexpressive heroine in *Goodbye First Love*, he reveals unsuspected layers of tenderness and intelligence. Early on, we see him partnering with Stan (Hugo Conzelmann) to form a garage house duo called Cheers and hitting the rave scene with friends. True to Hansen-Love's artistic temperament, the nightlife sequences in *Eden* have none of the show-stopping explosiveness of the club-going in James Gray's *The Yards*, *We Own the Night* and *Two Lovers*. She and cinematographer Denis Lenoir move the camera coolly across the dance floor, taking in the flashing lights, clouds of cigarette smoke, raised arms and faces tilted toward the ceiling in ecstatic — and often ecstasy-induced — appreciation of the music.

As Cheers becomes more popular on the after-hours circuit, *Eden* turns its attention to Paul's merry-go-round of romantic entanglements. Among the women who share his bed, if not always his yearnings, are an American expat (Greta Gerwig) and a mercurial friend named Louise (Pauline Etienne). The push and pull of Louise's relationship with Paul make for some of *Eden*'s most memorable visions, including a late-night kiss in the back of a taxi, the camera lingering on their faces after they pull away, as well as a piercingly authentic fight on a sidewalk in Queens.

The years pass, and two of

Paul's friends, Thomas Bangalter and Guy Manuel de Homem-Christo aka Daft Punk (played by Vincent Lacoste and Arnaud Azoulay), start becoming the sensation they are today. Meanwhile, Cheers' brand of music, with soul vocals layered over synthesized beats, falls out of fashion. There are drug addictions, financial fiascos and pressure from club owners to bring in new crowds hungry for the latest sounds — in other words, the same dysfunctions and disappointments that arrive like clockwork in the third act of nearly all films about artists. But while there's plenty of pain in *Eden*, it's whispered rather than wailed, and the viewer is spared the histrionics that often accompany onscreen falls from grace.

Eden is indeed as low-key as anything Hansen-Love has done, though it conveys a sense of risk that feels new for her. The final scene finds the director, in her modest way, reaching for the sublime as an older, wiser Paul sits on his bed and opens a book of poetry offered to him by a recent acquaintance. It's a moment of understated beauty, encapsulating the ache of regret at the heart of *Eden*, as well as the film's stubborn faith in the possibilities of reinvention, human connection and art. The party's over, but there are new adventures to come.

Special Presentation

Cast Felix de Givry, Pauline Etienne, Greta Gerwig, Vincent Macaigne, Hugo Conzelmann
Director Mia Hansen-Love
131 minutes

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FRIDAY, SEPTEMBER 5

Creative Process

Featured Sessions:

**World-Building: Screenwriters
and Production Designers**

2pm – 3pm

GLENN GOULD STUDIO

**Creating Resonance: Strategies
and Realities of Diversity in the
Film Industry**

3:30pm – 4:30pm

GLENN GOULD STUDIO

SATURDAY, SEPTEMBER 6

Financing

Featured Sessions:

Pitching a Tentpole

10:30am – 11:30am

GLENN GOULD STUDIO

**Moguls: Claudia Bluemhuber,
Silver Reel Partners**

4:45pm – 5:30pm

GLENN GOULD STUDIO

SUNDAY, SEPTEMBER 7

Distribution

Featured Sessions:

**State of Distribution: Bob Berney,
Picturehouse**

10am – 10:30am

GLENN GOULD STUDIO

Day-and-Date Release Models

10:30am – 11:30pm

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**TELEFILM
CANADA**

Red Amnesia

Chinese director Wang Xiaoshuai's slow-burning drama revolves around an aging widow with a mysterious past

BY DAVID ROONEY

As the title suggests, *Red Amnesia* considers the selective memory that erases past stains as contemporary China continues its frantic sprint to become a social and economic superpower. Wang Xiaoshuai's latest is somewhat bipolar, beginning as an unhurried mystery about the harassment of an elderly widow before abruptly switching gears more than halfway through to take an unsentimental plunge into the past. Combining melodrama and thriller with a strong political subtext, this is a challenging work that guards its secrets closely but builds cumulative power.

The film represents a return to complex territory for the Sixth Generation director who had his biggest international breakthrough with the neorealist homage *Beijing Bicycle* in 2001. Wang considers the new film the completion of a trilogy about the legacy of past social and political movements, following *Shanghai*

Dreams and *11 Flowers*.

The story's central character is the elderly Deng, played with cantankerous charm and fragility by stage veteran Lu Zhong. Her complaints of receiving anonymous phone calls initially are dismissed by doctors and by her grown children as the product of an aging mind. Determined to remain useful, she barges uninvited into the home of her gay son Bing (Qin Hao) to cook for him, although she makes no secret of her disapproval of the way he lives his life. Time spent with her elder son, Jun (Feng Yuanzheng), is made equally tense by the irritation of Deng's daughter-in-law (Amanda Qin), sparked by the old woman's intrusive manner.

Both Jun and Bing defy expectations by urging Deng to come and stay with them when the mysterious prank calls persist, but her pride keeps her in her own home. She's rattled at first when she catches a young man



Lu (right) is forced to confront her past.

(Shi Liu) staring at her in repeat encounters in her neighborhood. But when he helps her on an errand, she invites him in and the stranger sticks around.

Wang keeps the audience guessing about the presence of the unnamed Boy, and about the motive for Deng's continuing harassment. The pieces of the puzzle become clearer when Jun relates to his brother the tough choices their mother made to get the family out of factory-worker housing in the province of Guizhou and into the city at the end of the Cultural Revolution. But while Deng appears to have consigned those memories to the

deepest recesses of her mind, a suspenseful journey of atonement in the film's concluding section brings the past vividly back to life.

Red Amnesia demands patience and close attention, but the well-acted drama's enigmatic spell creeps up on you as it transitions from portraying an obsolete generation, forgotten by its children, to excavating the complicated history that same generation has chosen to forget.

Special Presentation

Cast Lu Zhong, Shi Liu, Feng Yuanzheng, Qin Hao, Amanda Qin
Director Wang Xiaoshuai
115 minutes

My Old Lady

Playwright Israel Horovitz makes his feature debut at 75 with a Paris-set tale starring Kevin Kline as a middle-aged man with daddy issues

BY JOHN DEFORE

Seventy-five isn't too old to make a filmmaking debut, judging from *My Old Lady*, the first feature by veteran playwright Israel Horovitz. Having written the occasional screenplay over his long career, and fathered a handful of creatives including Adam Horovitz of the Beastie Boys, he clearly knows the right people: Not every newbie can recruit actors like Kevin Kline, Maggie Smith and Kristin Scott Thomas. Those names alone would guarantee attention for this Paris-set tale of real estate woes and family secrets. But the picture's mix of often bitter humor and generation-gap drama is crowd-ready on its own; whatever qualms one might have about the tidy parallels in its characters' emotional breakthroughs, it should be warmly greeted by grown-up moviegoers seeking adult but not overly weighty material.

Kline plays Mathias, a New Yorker who has reached middle age with nothing to show

for it but three divorces — one for each of his unpublished novels. He believes his luck has changed when his estranged father dies, leaving a vast Parisian apartment behind. But there's a catch: The place was sold in a "viager," a complicated deal meaning Mathias can't take residence or easily sell the place until its original tenant, Smith's Mathilde Girard, dies — and until that time, Mathias must make monthly payments to her.

Girard agrees to let the penniless American



Kline makes a move to Paris.

stay in a spare room while he works out what to do. There he's treated like an occupying army by Chloe (Thomas), Girard's daughter, who correctly assumes he's willing to make a fast buck by selling her ancestral home to condo developers. Put on the defensive, Mathias quickly uncovers her own misdeeds, puncturing her self-righteousness in a way Thomas handles with remarkable grace.

Smith is masterful in exposing her character's layers of self-deception, and Kline is a pleasure to watch throughout. Mathias' father issues are dully familiar, but Kline makes us take them to heart all the same.

Horovitz gives all of his characters one good soul-baring outburst before allowing them to move on together. The resolutions may be crowd-pleasing, but come too easily given the decades of emotional weight behind them. Helping us swallow it are production values that match the romantic setting, making us marvel that even a mercenary Yank could dream of selling this place off.

Special Presentation

Cast Maggie Smith, Kevin Kline, Kristin Scott Thomas, Dominique Pinon
Writer-Director Israel Horovitz // 106 minutes

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FESTIVAL SCREENING GUIDE

TODAY

8:45 A.M. *Beats of the Antonov*, Scotiabank 9, Scotiabank Theatre, Press & Industry, TIFF Docs; ***Coming Home***, Cinema 2, TIFF Bell Lightbox, Public, Special Presentations; ***Magical Girl***, Scotiabank 14, Scotiabank Theatre, Press & Industry, Discovery

9:00 A.M. *Wet Bum—preceded by—Red Alert*, Scotiabank 8, Scotiabank Theatre, Press & Industry, Discovery; ***Corbo***, Cinema 4 - Paul & Leah Atkinson Family Cinema, TIFF Bell Lightbox, Public, Discovery; ***The Riot Club***, Princess of Wales, Press & Industry, Gala Presentations; ***The Tale of The Princess Kaguya***, Cinema 3, TIFF Bell Lightbox, Public, Masters; ***The Yes Men Are Revolting***, Scotiabank 13, Scotiabank Theatre, Press & Industry, TIFF Docs; ***Trick or Treaty?***, Jackman Hall, AGO, Public, Masters; ***Welcome to Me***, Scotiabank 3, Scotiabank Theatre, Press & Industry, Special Presentations; ***Who Am I — No System is Safe***, Scotiabank 10, Scotiabank Theatre, Press & Industry, Contemporary World Cinema

9:15 A.M. *A Single Word*, Scotiabank 7, Scotiabank Theatre, Press & Industry, Wavelengths; ***Guidance***, Scotiabank 5, Scotiabank Theatre, Press & Industry, Discovery; ***Men, Women & Children***, Scotiabank 1, Scotiabank Theatre, Press & Industry, Special Presentations

9:30 A.M. *Cut Snake*, The Bloor Hot Docs Cinema, Public, Contemporary World Cinema; ***Force Majeure***, Cinema 1, TIFF Bell Lightbox, Public, Special Presentations; ***Song of the Sea***, Scotiabank 11, Scotiabank Theatre, Press & Industry, TIFF Kids; ***The Gate***, Scotiabank 4, Scotiabank Theatre, Press & Industry, Special Presentations

10:00 A.M. *Short Cuts Connections: The International Independent Circuit: Festival Strategy and Market Attendance*, Vimeo Industry Convergence Centre - Room B, Canadian Broadcasting Centre, Industry Programming, Industry Conference Saturday, September 6 - Financing; ***State of: Financing***, Glenn Gould Studio, Canadian Broadcasting Centre, Industry Programming, Industry Conference Saturday, September 6 - Financing; ***The Price We Pay***, Scotiabank 6, Scotiabank Theatre, Press & Industry, TIFF Docs

10:30 A.M. *Big Game*, Scotiabank 12, Scotiabank Theatre, Press & Industry, Midnight Madness; ***Industry Dialogues: Pitching a Tentpole***, Glenn Gould Studio, Canadian Broadcasting Centre, Industry Programming, Industry Conference Saturday, September 6 - Financing; ***Itsi Bitsi***, Scotiabank 9, Scotiabank Theatre, Press & Industry, Contemporary World Cinema; ***Ruth & Alex***, Winter Garden Theatre, Elgin/Winter Garden Theatres, Public, Gala Presentations; ***Scarlet Innocence***, Isabel Bader Theatre, Isabel Bader, Public, City to City

11:00 A.M. *Escobar: Paradise Lost*, Scotiabank 13, Scotiabank Theatre, Press & Industry, Gala Presentations

11:15 A.M. *In Her Place*, Scotiabank 8, Scotiabank Theatre, Press & Industry, Discovery; ***Natural Resistance***, Scotiabank 7, Scotiabank Theatre, Press & Industry, TIFF Docs

11:30 A.M. *Boychoir*, Scotiabank 10, Scotiabank Theatre, Press & Industry, Gala Presentations; ***Breakup Buddies***, Scotiabank 3, Scotiabank Theatre, Press & Industry, Special Presentations; ***Phoenix***, Visa Screening Room (Elgin), Elgin/

Winter Garden Theatres, Public, Special Presentations; ***Song of the Sea***, Cinema 2, TIFF Bell Lightbox, Public, TIFF Kids; ***The New Girlfriend***, Scotiabank 3, Scotiabank Theatre, Press & Industry, Gala Presentations; ***The Valley***, Jackman Hall, AGO, Public, Contemporary World Cinema

11:45 A.M. *Lightning Talks: New Models in International Finance*, Glenn Gould Studio, Canadian Broadcasting Centre, Industry Programming, Industry Conference Saturday, September 6 - Financing; ***Short Cuts Connections: Talent Discovery and Building a Brand***, Vimeo Industry Convergence Centre - Room B, Canadian Broadcasting Centre, Industry Programming, Industry Conference Saturday, September 6 - Financing; ***Short Cuts International Programme 1***, Scotiabank 5, Scotiabank Theatre, Press & Industry, Short Cuts International; ***The Drop***, Princess of Wales, Public, Special Presentations

12:00 P.M. *La Salada*, Scotiabank 11, Scotiabank Theatre, Press & Industry, Discovery; ***Nightcrawler***, Ryerson Theatre, Ryerson, Public, Special Presentations; ***Speaking Parts***, Cinema 4 - Paul & Leah Atkinson Family Cinema, TIFF Bell Lightbox, Public, Cinematheque; ***St. Vincent***, Roy Thomson Hall, Public, Special Presentations; ***The Drop***, Scotiabank 1, Scotiabank Theatre, Press & Industry, Special Presentations; ***The Duke of Burgundy***, Scotiabank 4, Scotiabank Theatre, Press & Industry, Vanguard

12:15 P.M. *Eden*, The Bloor Hot Docs Cinema, Public, Special Presentations; National Gallery, Cinema 3, TIFF Bell Lightbox, Public, TIFF Docs

12:30 P.M. *Phoenix*, Scotiabank 2, Scotiabank



Giulio Ricciarelli's
Labyrinth of Lies

Theatre, Press & Industry, Special Presentations; ***Shelter***, Scotiabank 12, Scotiabank Theatre, Press & Industry, Special Presentations; ***The Princess of France***, Scotiabank 6, Scotiabank Theatre, Press & Industry, Wavelengths

12:45 P.M. *Waste Land*, Scotiabank 9, Scotiabank Theatre, Press & Industry, Vanguard

1:00 P.M. *The Dark Horse*, Cinema 1, TIFF Bell Lightbox, Public, Contemporary World Cinema

1:30 P.M. *Cut Snake*, Scotiabank 13, Scotiabank Theatre, Press & Industry, Contemporary World Cinema

1:45 P.M. *Gemma Boveri*, Winter Garden Theatre, Elgin/Winter Garden Theatres, Public, Special Presentations; ***Mirage***, Isabel Bader Theatre, Isabel Bader, Public, Contemporary World Cinema; ***Spring***, Scotiabank 7, Scotiabank Theatre, Press & Industry, Vanguard; ***Unlucky Plaza***, Scotiabank 8, Scotiabank Theatre, Press & Industry, Discovery

2:00 P.M. *Cut Bank*, Scotiabank 10, Scotiabank Theatre, Press & Industry, Contemporary World Cinema; ***In Her Place***, Cinema 2, TIFF Bell Lightbox, Public, Discovery; ***Industry Dialogues: Disruptive Ways To Invest Profitably In Independent Film*** (co-presented by Raindance),

Vimeo Industry Convergence Centre - Room B, Canadian Broadcasting Centre, Industry Programming, Industry Conference Saturday, September 6 - Financing; ***Mavericks Conversation With Juliette Binoche***, Glenn Gould Studio, Canadian Broadcasting Centre, Public, 2014, MAV; ***Revenge of the Green Dragons***, Scotiabank 3, Scotiabank Theatre, Press & Industry, Special Presentations; ***Ruth & Alex***, Scotiabank 14, Scotiabank Theatre, Press & Industry, Gala Presentations; ***Telefilm Canada's first-ever live game show on Festival Street***, The Steve & Rashmi Gupta Family Stage, King Street, Public, The Rdio Music Zone and Steve & Rashmi Gupta Family Stage; ***Vimeo Lab Session: Filmmaker's Guide to the (Distribution) Galaxy***, Vimeo Industry Convergence Centre - Room A, Canadian Broadcasting Centre, Industry Programming, Industry Conference Saturday, September 6 - Financing

2:15 P.M. *Short Cuts Canada Programme 1*, Scotiabank 6, Scotiabank Theatre, Press & Industry, 2014, SCC; ***X + Y***, Scotiabank 4, Scotiabank Theatre, Press & Industry, Discovery

2:30 P.M. *Nightcrawler*, Scotiabank 1, Scotiabank Theatre, Press & Industry, Special Presentations; ***OBRA***, Scotiabank 5, Scotiabank Theatre, Press & Industry, Discovery; ***Second Coming***, Scotiabank 11, Scotiabank



Theatre, Press & Industry, Discovery

2:45 P.M. *Pride*, Visa Screening Room (Elgin), Elgin/Winter Garden Theatres, Public, Special Presentations; ***The Narrow Frame of Midnight***, Jackman Hall, AGO, Public, Discovery; ***The Reach***, Princess of Wales, Public, Special Presentations

3:00 P.M. *Black and White*, Roy Thomson Hall, Public, Gala Presentations; ***Kahlil Gibran's The Prophet***, Ryerson Theatre, Ryerson, Public, Special Presentations; ***The Crow's Egg***, Scotiabank 9, Scotiabank Theatre, Public, Discovery

3:15 P.M. *A Second Chance*, Scotiabank 2, Scotiabank Theatre, Press & Industry, Special Presentations

3:30 P.M. *IndieWIRE @ the Festival*, Vimeo Industry Convergence Centre - Room B, Canadian Broadcasting Centre, Industry Programming, Industry Conference Saturday, September 6 - Financing

3:45 P.M. *Dukhtar*, The Bloor Hot Docs Cinema, Public, Discovery

4:00 P.M. *Love in the Time of Civil War*, Scotiabank 7, Scotiabank Theatre, Press & Industry, Contemporary World Cinema

4:15 P.M. *Confession*, Cinema 1, TIFF Bell Lightbox,

Public, City to City; ***Mardan***, Cinema 3, TIFF Bell Lightbox, Public, Discovery; ***Voice Over***, Scotiabank 13, Scotiabank Theatre, Public, Contemporary World Cinema

4:30 P.M. *Guidance*, Scotiabank 8, Scotiabank Theatre, Public, Discovery; ***I Am Not Lorena***, Scotiabank 5, Scotiabank Theatre, Press & Industry, Discovery; ***Labyrinthus***, Scotiabank 14, Scotiabank Theatre, Public, TIFF Kids; ***The Last Five Years***, Scotiabank 3, Scotiabank Theatre, Press & Industry, Special Presentations; ***The Years of Fierro***, Scotiabank 10, Scotiabank Theatre, Press & Industry, TIFF Docs

4:45 P.M. *Elephant Song*, Scotiabank 11, Scotiabank Theatre, Press & Industry, Special Presentations; ***Letters to Max***, Scotiabank 6, Scotiabank Theatre, Press & Industry, Wavelengths; ***Manglehorn***, Winter Garden Theatre, Elgin/Winter Garden Theatres, Public, Special Presentations; ***Moguls: Financing***, Glenn Gould Studio, Canadian Broadcasting Centre, Industry Programming, Industry Conference Saturday, September 6 - Financing; ***Short Cuts International Programme 2***, Cinema 4 - Paul & Leah Atkinson Family Cinema, TIFF Bell Lightbox, Public, Short Cuts International

5:00 P.M. *Mavericks Conversation With Denzel Washington and Antoine Fuqua*, Isabel Bader Theatre, Isabel Bader, Public, 2014, MAV

5:15 P.M. *Itsi Bitsi*, Scotiabank 4, Scotiabank Theatre, Public, Contemporary World Cinema; ***The Princess of France***, Jackman Hall, AGO, Public, Wavelengths

5:30 P.M. *Industry Happy Hour*, Filmmakers' Lounge,

Canadian Broadcasting Centre, Industry Programming, Industry Conference Saturday, September 6 - Financing

5:45 P.M. *Who Am I — No System is Safe*, Scotiabank 2, Scotiabank Theatre, Public, Contemporary World Cinema

6:00 P.M. *Beyond the Lights*, Visa Screening Room (Elgin), Elgin/Winter Garden Theatres, Public, Special Presentations; ***Flapping in the Middle of Nowhere***, Scotiabank 9, Scotiabank Theatre, Public, Discovery; ***Gomorra***, Scotiabank 1, Scotiabank Theatre, Public, Special Presentations; ***Men, Women & Children***, Ryerson Theatre, Ryerson, Public, Special Presentations; ***Welcome to Me***, Scotiabank 12, Scotiabank Theatre, Public, Special Presentations

6:30 P.M. *Luna*, The Bloor Hot Docs Cinema, Public, Vanguard; ***The New Girlfriend***, Roy Thomson Hall, Public, Gala Presentations; ***Where I Am King***, Scotiabank 5, Scotiabank Theatre, Press & Industry, Contemporary World Cinema

6:45 P.M. *The Vanished Elephant*, Scotiabank 3, Scotiabank Theatre, Public, Discovery; ***Tokyo Tribe***, Scotiabank 7, Scotiabank Theatre, Press & Industry, Midnight Madness

7:00 P.M. *Impunity*, Scotiabank 13, Scotiabank Theatre, Public, Contemporary World Cinema; ***Return to Ithaca***, Isabel Bader Theatre, Isabel Bader, Public, Special Presentations; ***The Farewell Party***, Scotiabank 10, Scotiabank Theatre, Press & Industry, Contemporary World Cinema; ***The Reaper***, Scotiabank 8, Scotiabank Theatre, Public, Contemporary World Cinema; ***While We're Young***, Princess of Wales, Public, Special Presentations

7:15 P.M. *Don't Breathe*, Cinema 4 - Paul & Leah Atkinson Family Cinema, TIFF Bell Lightbox, Public, Contemporary World Cinema; ***Heartbeat***, Scotiabank 14, Scotiabank Theatre, Public, Contemporary World Cinema; ***Heaven Knows What***, Cinema 1, TIFF Bell Lightbox, Public, Wavelengths; ***Red Amnesia***, Scotiabank 11, Scotiabank Theatre, Press & Industry, Special Presentations; ***The Wanted 18***, Scotiabank 6, Scotiabank Theatre, Press & Industry, TIFF Docs

7:30 P.M. *Villa Touma*, Cinema 3, TIFF Bell Lightbox, Public, Discovery

7:45 P.M. *Out of Nature*, Cinema 2, TIFF Bell Lightbox, Public, Contemporary World Cinema; ***Wavelengths 2: Something in the Atmosphere***, Jackman Hall, AGO, Public, Wavelengths

8:00 P.M. *Mavericks Conversation With Richard Gere*, Glenn Gould Studio, Canadian Broadcasting Centre, Public, 2014, MAV; ***The Face Of An Angel***, Winter Garden Theatre, Elgin/Winter Garden Theatres, Public, Masters

8:15 P.M. *The Wanted 18*, Scotiabank 4, Scotiabank Theatre, Public, TIFF Docs

8:45 P.M. *Labyrinth of Lies*, Scotiabank 2, Scotiabank Theatre, Public, Contemporary World Cinema

9:00 P.M. *Big Game*, Scotiabank 12, Scotiabank Theatre, Public, Midnight Madness; ***Kill Me Three Times***, Scotiabank 1, Scotiabank Theatre, Public, Contemporary World Cinema; ***Men Who Save The World***, Scotiabank 6, Scotiabank Theatre, Press & Industry, Contemporary World Cinema; ***The Sound and the Fury***, Ryerson Theatre, Ryerson, Public, Special Presentations; ***Unlucky Plaza***, Scotiabank 9, Scotiabank Theatre,

Public, Discovery

9:15 P.M. *Black and White*, Scotiabank 10, Scotiabank Theatre, Press & Industry, Gala Presentations; ***Roger Waters The Wall***, Visa Screening Room (Elgin), Elgin/Winter Garden Theatres, Public, Special Presentations

9:30 P.M. *Goodnight Mommy*, Scotiabank 7, Scotiabank Theatre, Press & Industry, Vanguard; ***Iraqi Odyssey***, Scotiabank 13, Scotiabank Theatre, Public, TIFF Docs; ***The Riot Club***, Roy Thomson Hall, Public, Gala Presentations; ***Waste Land***, The Bloor Hot Docs Cinema, Public, Vanguard

9:45 P.M. *Episode of the Sea*, Cinema 4 - Paul & Leah Atkinson Family Cinema, TIFF Bell Lightbox, Public, Wavelengths; ***Gentlemen***, Isabel Bader Theatre, Isabel Bader, Public, Special Presentations; ***High Society***, Scotiabank 3, Scotiabank Theatre, Public, Contemporary World Cinema; ***Hill of Freedom***, Scotiabank 11, Scotiabank Theatre, Press & Industry, Masters

10:00 P.M. *Short Cuts Canada Programme 2*, Cinema 3, TIFF Bell Lightbox, Public, 2014, SCC; ***The Duke of Burgundy***, Cinema 1, TIFF Bell Lightbox, Public, Vanguard; ***The Grump***, Scotiabank 14, Scotiabank Theatre, Public, Contemporary World Cinema; ***The Intruder***, Scotiabank 8, Scotiabank Theatre, Public, Discovery; ***Today***, Jackman Hall, AGO, Public, Contemporary World Cinema; ***Top Five***, Princess of Wales, Public, Special Presentations

10:15 P.M. *May Allah Bless France!*, Cinema 2, TIFF Bell Lightbox, Public, Discovery

11:59 P.M. *Tusk*, Ryerson Theatre, Ryerson, Public, Midnight Madness **TIFF**

PROMOTION



the FOREIGN LANGUAGE Race

The Hollywood Reporter chronicles the foreign language race from start to finish with dedicated coverage in print and online on THR.com's AWARDS channel and THE RACE blog.

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Douglas (right) shot scenes for *Running* on location at a public school in Etobicoke, Ontario, in 1978.



In Canada, Michael Douglas Hit His Stride

IT TOOK AN OSCAR WIN FOR Michael Douglas to prove he was more than just the son of Spartacus. When the actor — and eldest child of Kirk Douglas — made his first television appearance at 25 on 1969's CBS Playhouse production *The Experiment*, he carried the weight of his father's name. But a best picture Oscar for producing 1975's *One Flew Over the Cuckoo's Nest* sparked the second-generation star to pursue bolder film projects in hopes of finding his own definition of success. A few years later, Douglas tackled the role of a marathon runner and Olympic hopeful in the sports drama *Running* (1979), filmed in the Canadian provinces of Quebec and Ontario. "I liked the story of bringing people together by finishing the race," Douglas recalls. On what he remembers about shooting alongside local students and seasoned athletes at the Olympic Stadium in Montreal, he jokes, "Running a hell of a lot." Despite his lineage, the actor, now 69, isn't rushing to get a third generation of Douglasses into the family business. "They're both big performers," he says of his 11-year-old daughter and 14-year-old son with Catherine Zeta-Jones. "But you just keep your fingers crossed and hope they find their own desire to do something. I had no clue what I wanted to do when I was their age." Douglas' latest film, both as producer and lead, *The Reach*, sees the *Wall Street* star take another crack at playing a corporate high roller. The thriller has its world premiere here Sept. 6. — MEENA JANG

MOVIE REVIEW

Running

The theme of underdog-achieving-victory is once again successfully employed in "Running," a Robert Cooper and Ronald Cohen production that was written and directed by Steven Hilliard Stern. The film, which has been picked up for distribution by Universal, was produced with the assistance of the Canadian Film Development Corp., although the story concerns a U.S. citizen. The Canadian connection — apart from the cast and crew requirements — is that part of the story concerns the XXI Olympiad in Montreal.

Michael Douglas stars as a 34-year-old marathon runner whose main ambition is to represent the U.S. in the Olympics. He is a man who has been brought up on the idea that winning is everything and, as a result, he is constantly quitting out of fear of losing. He cannot hold a job because of his constant training for the marathon race and he is in the process of divorcing his wife (Susan Anspach), although they are obviously still close and he maintains a relationship with their two daughters (Jennifer McKinney and Leslie Donaldson).

The main thrust of the film is when he qualifies in the Olympic trials (he actually comes in fourth, but one of the three winners is injured and cannot compete as

RUNNING

Producers Robert Cooper, Ronald Cohen
Capeditor John M. Eater
Director-screenplay Steven Hilliard Stern
Photography Leslie George
Production designer Roy Fong Sui
Music Andre Gagnon
Art director Susan Longmore
Editor David Nicholas
Sound Owen Langer, Neil Bell
Technical/Panoramic
Cuts: Michael Douglas, Susan Anspach, Lawrence Dar
Eugene Levy, Charles Shamata, Philip Akin, Tru
Young, Murray Wagman, Jennifer McKinney, Leslie
Donaldson
Running time — 101 minutes
MPAA Rating: PG

and Donaldson are good as their daughters. Dane is strong as the doubtful coach and Eugene Levy Charles Shamata and Philip Akin as effective in other roles.

The essential ingredient, however, is Stern's script, which is believably developed and which offers intriguing insights into this man and his conditioning that winning is all that matters. Stern's direction is also well shaped and provides a sensitive forward thrust to the film, which climaxes during the Olympic Gam in Montreal.

The production, designed by F. Forge Smith and photographed by Leslie George, takes good advantage of the New York and Montreal locations and is especially impressive in the re-creation of the Olympic Marathon Race. Effective use of stock footage contributes to the Olympic sequences, and Andre Gagnon's lovely musical score

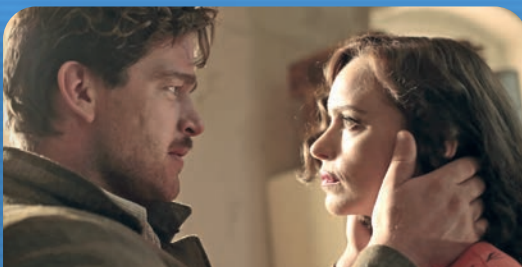
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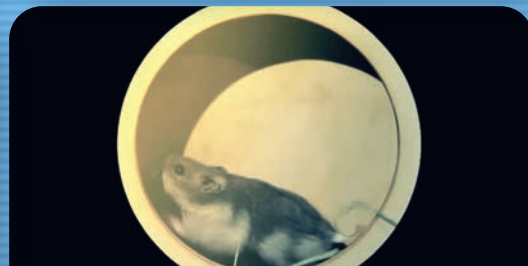
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LE BEAU DANGER

by René Frölke



WAVELENGTHS
SEA OF VAPORS

by Sylvia Schedelbauer



SHORT CUTS INTERNATIONAL
(NULL)

by David Gesslbauer & Michael Lange

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SPECIAL PRESENTATIONS

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by Olivier Assayas (FR/DE/CH)

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TIFF DOCS

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THE FAREWELL PARTY

by Sharon Maymon & Tal Granit (IL/DE)

GETT, THE TRIAL OF VIVIANE AMSALEM

by Ronit & Shlomi Elkabetz (FR/DE/IL)

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by Liew Seng Tat (MY/NL/DE/FR)

MODRIS by Juris Kursietis (LV/GR/DE)

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THE VALLEY by Ghassan Salhab (LB/FR/DE/QA)

VOICE OVER by Cristián Jiménez (CL/DE)

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MASTERS

1001 GRAMS by Bent Hamer (NO/DE/FR)

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